

Progressive Studies

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Edited and Annotated by Frederic Lillebridge. **Etude.**

F. CHOPIN, Op. 25, No. 6.

The musical score is for Frederic Chopin's Etude, Op. 25, No. 6. It is written for piano in G major (one sharp) and 4/4 time. The piece is marked 'Allegro. (♩ = 66)'. The score is divided into five systems. The first system shows the right hand with a continuous eighth-note pattern and the left hand with a 'sotto voce' accompaniment. The subsequent systems show more complex right-hand patterns and left-hand accompaniment. Fingerings are indicated by numbers 1-5. Dynamics like 'p' (piano) and 'sotto voce' are used. The score ends with a double bar line and a repeat sign.

S 128-6

11 12

13 14

15 16

17 18 *dim.*

19 20

21 22

3

23 24

25 26

poggierissimo 27 28

29 30

31 32

4

33 34

p 35 36

p 37 38

p 39 40

p 41 42

This musical score is for the second act of 'The Merry Widow'. It features a piano introduction in 3/4 time, marked 'mf' (mezzo-forte). The key signature is one sharp (F#). The score is written for piano and voice. The piano part consists of a treble and bass staff. The voice part is written in a single staff. The score includes various musical notations such as notes, rests, and ornaments. The piano introduction is marked with 'mf' and includes a tempo marking of 'Allegretto'. The score is divided into measures, with measure numbers 43 and 44 indicated. The piano part includes a series of chords and single notes, while the voice part includes a series of notes and rests. The score is written in a clear, legible style, with a focus on the piano introduction and the first two measures of the vocal entry.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in G major (one sharp). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The piece is in 4/2 time. The score is divided into two measures, 47 and 48. Measure 47 contains a treble staff with a melody and a bass staff with a simple accompaniment. Measure 48 contains a treble staff with a melody and a bass staff with a simple accompaniment. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for "Sotto voce" from "L'Esquima" by Debussy. The score is in 3/4 time, key of D major, and features a piano (p) and forte piano (fp) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and a "sotto voce" marking.

51

52

6

53 *pp* 54

55 56

57 *f* 58

59 *più dim.* 60

61 *pp* 62 *p* 63 *f* 64

Lento.

ANNOTATION.

STUDY IN G SHARP MINOR, Op. 25. No. 6. CHOPIN.

The Chopin fingering used in this study has been rejected by many pianists as not being sufficiently well adapted to produce the perfect *legato* required in this piece. The fingering which we have left in the text is Chopin's own fingering, and we propose to give other fingerings which we conceive to be better adapted to a very good performance of this piece. The pupil is already familiar with the fingering of the chromatic scale in double small thirds which has been used in the exercises.

The following fingering was discovered or invented by Mr. Godowsky, and is used by him exclusively for the chromatic scale in double small thirds. Let us commence with C#, E, played with the second and fourth fingers; the successive notes of the chromatic scale ascending one octave, will be fingered as follows:

2 1 2 1 3 2 1 2 1 2 1 3 2

Right hand. 4 5 4 5 4 5 4 5 4 3 5 4 5

which completes the octave.

Commence the left hand with C, Eb, the downward scale would be fingered, including the first interval, as follows:

2 1 2 1 3 2 1 2 1 2 1 3 2

Left hand. 4 5 4 5 4 5 4 5 4 3 5 4 5

These fingerings may be used in both directions.

The difficulty in this fingering is in using the third and fourth fingers, followed by the second and fifth, where the second finger crosses over the third. Preparatory exercises should be practiced before attempting this motion, as follows: Practice a trill, consisting of F and G, with the third and fourth fingers; then, E and A, with the second and fifth fingers, both with the right hand and left hand. This will develop the required motion for the two inner fingers to strike together, and the fifth and index fingers to strike together.

A combination giving this same form of exercise in chromatically related tones should also be practiced. For instance, D and Eb, with the third and fourth fingers; C# and E# with the second and fifth fingers, equally for both hands. Also, C# and D, with the third and fourth fingers, and C and Eb, with the second and fifth fingers for both hands. After this can be well done, then a trill in double notes, consisting of F and A#, played by the third and fourth fingers, and F# and A#, played by the second and fifth fingers. This exercise is to be played with the right hand, and the left hand plays a similar exercise on B and G#, B# and G#.

A very valuable form of the exercise just described for each hand, is to make a change in the upper line of notes for the right hand, for instance, twice while making the lower change of fingers only once, playing thus, sixteenth-notes with the upper fingers and eighth-notes with the lower. We mean, as follows: G#, A, G#, A, as sixteenth-notes, played with the fourth and fifth fingers, and while playing them, play F and F# once as eighth-notes with the third and second fingers, and a similar exercise should be constructed for the left hand. Moreover, both exercises should be reversed, and the sixteenth-notes played with the lower set of fingers, while the eighth-notes are played with the upper.

Recitation.

1. What method of fingering is written in the text of this study?
Ans.
2. What is the objection to this fingering?
Ans.
3. Give Mr. Godowsky's fingering for both directions of the chromatic scale in small thirds.
Ans.
4. Explain the preparatory exercise for acquiring this fingering.
Ans.
5. Explain one or two other devices for acquiring this fingering.
Ans.

For Teacher's Record.

Class No. _____

Received _____

Pupil _____

Grade (on Scale 100) _____

Address _____

Teacher _____

